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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers
15-17 East 40th Street
Tel. 7180 Murray Hill.
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15-17 East 40th Street
REGINALD TOWNSEND, Secretary,
15-17 East 40th Street

SUBSCRIPTION RATES
YEAR, IN ADVANCE - \$3.00
Canada - 3.35
Foreign Countries - 3.75
Single Copies - .10

CHANGE OF ADDRESS

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's Fifth Ave. and 27th St.
Powell's Art Gallery, 983 Sixth Ave.
WASHINGTON
Brentano's—F and 12th Streets

NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

THE MARCH BURLINGTON

The March issue of the Burlington Magazine, again through delays in the transatlantic mails, belated, is of more than usual interest. Roger Fry writes of a well reproduced curious and remarkable composition panel by Gauguin "Whence Come We, Who Are We, and Where Do We Go?" There is a long, somewhat too discursive article, on Swedish and English church fonts by Johnny Roosval, and a most interesting note by Lionel Cust on a recently discovered three-quarter length standing portrait by Van Dyck at Northwick House (Capt. E. G. Spencer-Churchill's) evidently of one of his contemporaries in Antwerp before he went to England, the reproduction of which would seem to prove it an exceptionally fine example.

Those curious folds, plain or embroidered, which are a continuation of the knee breeches of many of the men subjects in XV and XVI century portraits, according to Mr. F. M. Kelly, were known as "Canions."

There are studies in Peruvian textiles by Cyril G. E. Bunt, and a description of Milanese lace with hunting scenes.

The Monthly Chronicle contains illuminating discussions of the Degas and Linnell Blake drawings and Oppenheim sales, still to come when these were written. The Burlington can be had from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

FOREIGN ART SALES IN WAR

The recording for our readers of the results of the important art sales scheduled for last week in Paris and Berlin, under the present conditions, the great battle on the Western front—still undecided—and the consequent congestion of the European cables, is both difficult and unsatisfactory.

While our Paris correspondent, as well as the Associated Press, sent over, just in time for our issue of March 30, the result of the first day's sale in Paris, March 26 last, of the pictures owned by the late Edgar Degas, both failed to send (and no one here has received) the result of the second day's sale, March 27, while we have been unable to get any word as to whether or not the Oppenheim sale, scheduled for March 28-29 in Berlin, took place.

Further than this the cabled reports of the first session of the Degas sale were incorrect, inasmuch as they gave the total as 1,000,000 francs, when it was really 1,600,000 francs, a decided difference.

The prices at this Degas sale, held while Paris was under bombardment from airplanes and the "mystery gun," were astonishingly good. The two fine portraits by Ingres of M. and Mme. Le Blanc were purchased by Durand-Ruel, for a client, for the surprisingly high figures of 270,000 francs, which, with the selling tax of 10%, made them bring some 297,000 francs, or approximately nearly \$60,000.

London Warns Against "Floras"

"We learn," say the editors of the March issue of the Burlington Magazine of London, "that the German Emperor invites the concurrence of enemy purchasers, at the Oppenheim sale in Berlin, through the medium of neutral agents. This is a surprising lapse from the principles of the higher finance, of which the further sighted allied politicians will no doubt permit their subjects to take advantage. For much of the Oppenheim collection possesses the financial quality of gold, and is subject to no further fluctuation in value than the metal. One would have supposed that, if the Emperor possessed that Satanic power and intelligence with which he is accredited by the press, he would not have invited the export of this pictorial and glyptic gold from Germany. Before he issued his invitation to the sale, he would have consulted an authority at his elbow, of universal reputation; namely, Dr. Wilhelm von Bode. But perhaps he did, so and only 'Floras' (the wax bust, said by retained in Germany by outbidding, and only 'Floras' (the wax bust, said by Dr. von Bode to be by Lenoardo da Vinci and later proved to be the work of Lucas, the modern English sculptor) be allowed to emigrate.

"Patriotic Americans should therefore be cautious how they dally with 'Flora' or she may melt in their arms, for they have the intelligence and will probably have the facilities for acquiring from this great [Oppenheim] collection, and for storing what they buy in Sweden, Holland or Switzerland, and it is to be hoped that what they store will be gold and not wax."

OBITUARY

Rufus Ellis Moore

Rufus Ellis Moore, collector of Oriental art objects, and who had one of the most complete collections of Oriental porcelains in the world, died March 29 last of pneumonia at his N. Y. city residence, in his seventy-ninth year. Mr. Moore was one of the organizers of the American Art Association, and a patron in perpetuity of the Metropolitan Museum, where his collection was on view for 17 years, being withdrawn when the collection of the late J. P. Morgan was exhibited there. He was also a surveyor, engineer, and architect, and designed the first How truss bridge.

Born at Greenfield, Mass., March 6, 1840, a son of Don L. B. Moore and Sarah C. Gay Moore, he went to Chicago in 1856, and for several years was the owner and publisher of the American Churchman there. Mr. Moore began collecting Oriental art objects in 1857, and in 1862 went abroad to study art, and nearly every year since, until 1915, visited Europe.

When he came to N. Y. in 1871, after the great Chicago fire, Mr. Moore became associated with the late James F. Sutton in the organization of the American Art Association. He directed the prize Christmas card and wallpaper exhibitions at the American Art Galleries, which gave the first important stimulus to art industries in America.

James Teackle Dennis

James Teackle Dennis, archaeologist and excavator of Egyptian temples, died at his home, in Woodbrook, Md., April 1, aged 53. Mr. Dennis in 1907, while acting as Assistant Field Director of the Egyptian Excavation Fund, discovered the tomb of King Mentuhotep I., who reigned some time between 2700 and 2800 B. C. Among the relics he brought from the king's sarcophagus was a mummy which had only thirteen ribs.

Mr. Dennis was born in Baltimore, was graduated from Lafayette College in 1887, and then took a postgraduate course at Johns Hopkins University. He was a delegate to the International Congress of Orientalists in Rome 1899 and in Copenhagen in 1902. He was president of the Baltimore Chapter of the American Oriental Society, a member of the Maryland Academy of Science, president of the Archaeological Institute of America and member of the American Bar Association.

He wrote "On the Shores of an Inland Sea," 1895; "The Burden of Isis," 1910, and "From Cataract to Equator," 1913. He also wrote treatises on scientific subjects. He leaves a widow.

John Nelson Marble

John Nelson Marble died at his birthplace, Woodstock, Vt., Monday last, April 1. He was born April 11, 1855, and was, therefore, nearly 63. For ten years past Mr. Marble, who was a well known figure and portrait painter, had lived most of the year in Santa Barbara, Cal. He was an early, and one of the oldest members of the Salmagundi Club. A bachelor, he leaves no near relatives.

Paul J. Pelz

Paul J. Pelz, architect, who designed the Congressional Library and other public buildings, died in Washington, D. C., Mar. 30, aged 76. Mr. Pelz, a fellow of the American Institute of Architects, was born in Germany, but came to America at the age of sixteen to rejoin his father, who had fled from Germany for political reasons.

New Santa Fe Museum

"Art and Archaeology" for January-February (it is published bi-monthly) devotes the issue to an interesting and fully and well illustrated story of the new art museum at Santa Fe, New Mexico, the story of whose opening and dedication last November was told in the ART NEWS at the time.

The event marked the close of the tenth year of the School of American Research and the beginning of the twentieth year of the New Mexico Archaeological Society, the organization which prepared the way for the establishment of the school in Santa Fe. The building is in itself a record of the ideals and methods of the school, as the concrete linking of archaeology and art, the revitalization of the cultural conditions and achievements of the past, to be inspiring forces in the production of new and increasingly greater art, has been a distinctive feature of the school.

The building itself is in the old Spanish mission style of architecture. The more prominent pictures shown at the opening exhibition are also illustrated in the issue.

Old Aztec Flat Found

Excavation of a prehistoric Aztec apartment house, three stories high and 259 by 380 feet in dimensions, is being completed in the Animas Valley, in Northwestern New Mexico, it is announced by the American Museum of Natural History, whose "experts" are in charge of the work. They report that in neatness and precision of construction the building rivals its modern New York prototype.

ART WORLD TO SUSPEND?

Recent contributors of articles, poems, etc., to the monthly art publication known as "The Art World" are said to have received notes from the editor, Mr. F. W. Ruckstuhl, returning said contributions, and announcing that the magazine will not appear in future. The March issue of the magazine was not published until almost the close of the month.

"The Art World" was founded in the autumn of 1916 by the artist John H. Fry (who has been the "angel" of the enterprise), F. W. Ruckstuhl, the sculptor, and Charles De Kay, the art writer and essayist, avowedly as a publication of protest against the so-called "modernist" movement in art, both here and abroad, and to voice the opinions of the conservatives in art. Experienced publishers and journalists, despite the excellent typographical appearance and lavish costly and admirable illustrations of the magazine, predicted failure for the enterprise from the start, as it was clearly evident that its editors were, save Mr. De Kay, not trained writers nor journalists. The articles published were, for the most part, verbose and tiresome, and there was an absence of any "news" quality in the publication, while the illustrations were generally of outworn and hackneyed art works.

It was proclaimed at first that "The Art World" would not accept any advertising but the publication soon stultified itself by purchasing the then tottering "Craftsman" and taking over that nearly defunct magazine's remains of advertising patronage.

So vale, "Art World." You caused a ripple of interest and excitement when you made your bow, but you proceeded to bore the art public to death with your "Petronius Arbiter," etc., and your end was sure.

Art Reporter Missing

Mr. Ralph B. Smith, who last season was the art reporter for the N. Y. Herald and who enlisted in the Royal Flying Corps some time ago, is reported from the French front as "missing." Mr. Smith was married to a young Brooklyn woman soon after he "joined the colors." The news of his disappearance will sadden many friends. He was a clever, energetic young man, had much taste for art and gave promise of a bright future.

PROVIDENCE

At the R. I. School of Design, an exhibition of paintings by Daniel Garber, W. E. Lathrop, and Robert Spencer is now on. There are at least six excellent typical examples by each artist, making a dignified and varied whole.

Robert Spencer has chosen his subjects as usual from the slums, tenements, and factories. W. E. Lathrop well sustains his reputation and "August Sky," "Mountain Pasture," "The Haunted Wood," and "Before the Equinoctial," are all superior examples of his refined art. Daniel Garber's conception of foliage painting harks back to the mid-Victorian era with slight modifications of modern origin. Those who like the Garber style of picture see much to praise in these typical examples.

In another gallery at the School of Design is shown a recent acquisition, from the Hearn sale in N. Y., last month, "The Flight Into Egypt," by Francesco Collantes. The picture is shown with others of the period belonging to the school.

At the Providence Art Club, the 39th annual exhibition of paintings is still on. There are 91 canvases hung and the collection is varied in subject and style.

A radical departure from stock in trade patterns is seen in the work of Percy Albee, Eliza D. Gardiner, and August Satre. Mr. Albee has always evinced a pronounced feeling for tonal harmony, emphasized this year in his views of rocks and waves. Miss Gardiner's art is audacious in an age of audacity and her outdoors is a world of thrills and sunlight. Mr. Satre, in his two "post impression" canvases, displays a sane attitude and at least potential beauty.

In a more conservative vein are the works of Stephen Macomber, Wm. H. Drury, Mabel M. Woodward, F. C. Mathewson, and F. Usher De Voll. Mr. Macomber's landscapes are rhythmical and idyllic. Mr. Drury's marines have a nice discrimination, Miss Woodward's figures are well considered and gracefully posed. Mr. Mathewson's landscapes are workmanlike, and Mr. De Voll's view of "N. Y. Harbor" is strong and has a dramatic touch.

The older group of local artists including H. Cyrus Farnum, Stacy Tolman, Geo. A. Hays, H. Anthony Dyer, Walter Francis Brown and Sidney R. Blough are all well represented by one or more examples. Three sales are already noted.

W. Alden Brown.

John F. Carlson has been painting in Plainfield, N. J., where he has a home and studio. He will leave next month for his summer studio and class at Woodstock, N. Y.

Mr. Guy Pene DuBois has resigned the editorship of "Arts and Decoration."